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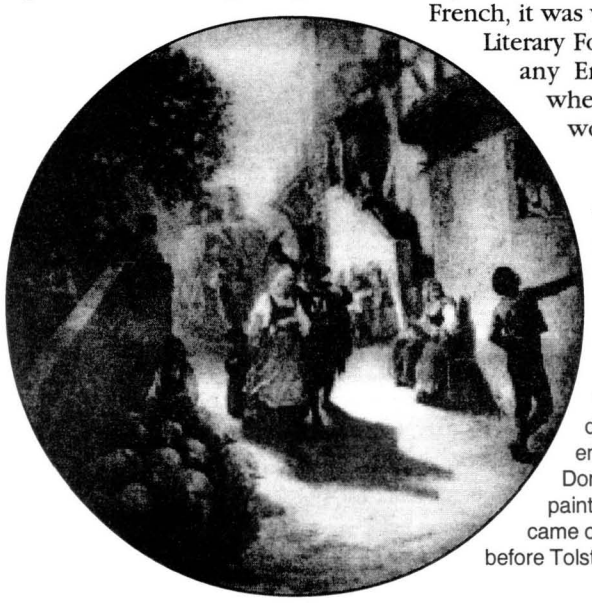
GUSTAVE DORÉ MAGIC LANTERN SLIDES

By Dan Malan

Ed. Note: Thanks to Jack Judson for submitting this article and supplying photographs to accompany it.

Remember when you were a student and instructors made you do boring, tedious research? Who knew the day would come when researching a hobby would be exhilarating? The purpose of this article is to share research and appeal for assistance concerning the 19th century's most famous illustrator, one of few artists actually identified in magic lantern slide catalogues. As an Art Historian in the field of Literary Art, I have written several books about the French illustrator, painter and sculptor Gustave Doré (1832-83). Any subscriber to this magazine may purchase my books directly from me at a 30% discount, which includes surface shipping from St. Louis, Missouri, USA. Please e-mail me at danmalan@aol.com for details.

Gustave Doré was the most prolific and popular illustrator of all time. His 10,000+ engravings have been reprinted in over 5,000 book editions. He achieved a level of popularity that is difficult to fathom. In the 30-year prime of his popularity (1865-1895), a new Doré illustrated edition was published every FIVE DAYS. Of course, some of those were by unscrupulous publishers who added one Doré repro to 200 other engravings and listed "by Doré and others." Though Doré was French, it was widely asserted that his Literary Folios could be found in any English-speaking home where they could spell the word ART.



1. *Peace*, 4x7CPO (1870s? – 4x7 wooden frame with 3" oval color image, by T.H. McAllister of New York; side-strip paper label reads: "Dissolving Views – b. Peace. Doré." Slide derived from 1867 steel engraving derived from 1866 Doré oil painting. Doré painting pair *War and Peace* came out just a couple of years before Tolstoy's novel.

INSIDE

- President's Corner
- Word From Bombastes Duplex
- Hern & Potter, Toronto Opticians
- Members in the Spotlight

Note: Photographs by Paul Dugo. Slides were placed on a regular back-lighted plastic slide sorter. ML slides covered two sorter rows, causing faint gray horizontal line across the middle of each photo. Most common slide sizes are rounded off to the nearest inch, see article for more precise details.

Codes: C = color image slide, B = b&w image slide, P = from painting, E = from engraving, O = original Doré image, R = redrawn scene based on Doré image

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GUSTAVE DORÉ MAGIC LANTERN SLIDES continued

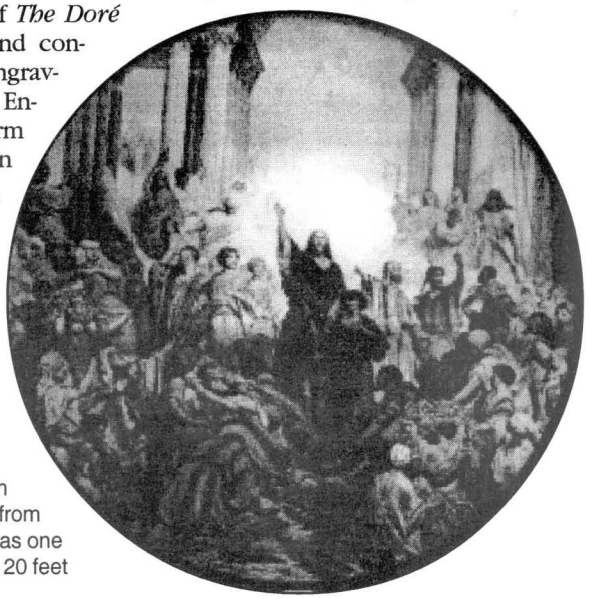
Stories about young Gustave's artistic prowess are legendary, with amazingly detailed drawings from the age of five. Hundreds of drawings from his early childhood have survived. At the age of eight, Gustave was in a parade. No one realized he was making clever drawings of spectators in a few seconds and passing them out to shocked recipients. By the age of ten, he was carving his own lithographs on stone. There are also many humorous stories. When he was first given oil paints, he was so overjoyed he could not wait for canvas. He painted the first thing he saw—a live chicken—bright green! He caused a near riot, as superstitious locals thought the green chicken to be demonic curse.

Doré burst into prominence on the artistic scene at the age of 15, when he wrote, drew, and did the engravings for his first book, *The Labours of Hercules* (a satire). By the age of 16 he had become France's highest paid illustrator, making 50 francs per page for satirical caricatures which delighted readers of the popular periodical *Journal pour Rire*. Who could have dreamed he would eventually receive 20 times that rate of pay? As a teenager, he did thousands of humorous engravings. In 1854, he turned to more serious literary pursuits with sets of engravings for Rabelais and Balzac. He was the boy-genius darling of Parisian creative circles, with friends that included the likes of Dumas, Hugo, Gautier, Delacroix, and Rossini.

Every few years Doré became restless for new artistic worlds to conquer. In 1861, he launched a series of Literary Folios with *Dante's Inferno*, which brought him the Legion of Honour. It was followed by *Baron Munchausen, Perrault's Fairy Tales, Don Quixote,* and many others. He essentially created a new genre, evaluating the popular art of book illustration to the level of fine art. No one had believed it possible to achieve such detail and effects in wood engraving. He trained his own school of some 40 engravers, just to carve the drawings he made directly onto the wood. By 1865, he was France's greatest illustrator, but still little known outside its borders. But that was about to change dramatically.

Christmas of 1865 witnessed the publication of the most popular set of illustrations ever made—*The Doré Bible*, so famous Mark Twain lauded it in *Tom Sawyer*. The amount Doré was paid for that set of engravings would in today's currency be about five million dollars. I have now catalogued 1,000+ book editions containing *Doré Bible* prints. The first edition of *The Doré Bible* weighed 40 lbs. and contained 228 large folio engravings. Doré then took the English-speaking world by storm with a three-year inundation of Literary Folios—Tennyson, Milton, LaFontaine, and many others. Fans and friends feared that his rate of production would be his demise, and eventually it was. Visitors reported observing him produce 20 large engravings before breakfast. He was like one of those hyper-sensitized Poe characters.

While Doré was acknowledged as France's greatest illustrator, the French fine arts establishment was less receptive. But the solution lay just across the channel. Doré's artistic renown took on a new dimension in 1868 with the opening of an exhibition of his paintings in London entitled The Doré Gallery. Few imagined it would remain open continuously for 24 years in London and then tour America in the 1800s. It traveled as far west as Chicago's Art Institute where it broke every attendance record. Sixteen thousand in one day, 4,000 in one hour, etc. The exhibition included dozens of large paintings as big as 20 ft. high by 30 ft. wide,



2. *Triumphal Entry*, 3x4 BEO, 1880s? – 4x7 wooden frame, 3" oval color image, by T.H. McAllister, New York. Side-strip paper label reads: "Selected. *Christ entering Jerusalem*." Slide derived from 1882 steel engraving derived from 1876 Doré oil painting. This was one of Doré's largest oil paintings, 20 feet high by 30 feet wide.

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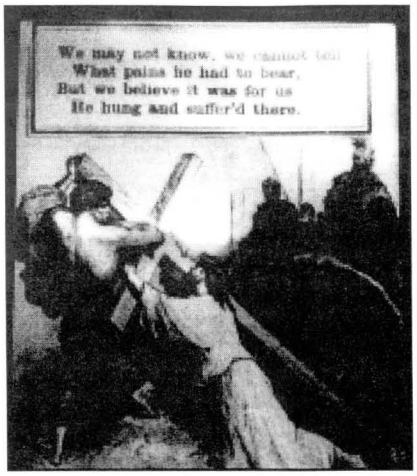
3. *David Escaping,* 3x4BEO (1880s? – 3x4 slide, 2-1/4" x3" b and w image, by Maison de la Bonne Presse-Paris) (Paper label reads: "73 Doré – *Evasion de David."* Slide derived from 1866 *Doré Bible,* 2nd French edition.



4. *Jesus Falling,* 3x3BEO, (1880s? – 3x3 slide, 2x2-3/4 b&W image, Church Army-London? White paint on corner of glass reads: "IH-405-2". Wording at top is 2nd verse of hymn: *There is a Green Hill Far Away.* Slide derived from 1867 *Doré Bible*, 1st British edition.

mostly religious scenes. They complemented his famous Bible engravings, and many of his paintings were made into 22" x 33" steel engravings, which were offered for sale in the gallery.

But we must go back a bit. Doré continued to produce Literary Folios, with his social commentary masterpiece—*London, a Pilgrimage,* his travel book—*Spain,* his historical—*The Crusades,* plus literary classics like—*Rime of the Ancient Mariner, The Raven,* and *Arisoto's Orlando Furiso.* In the 1870s, Doré also turned to watercolor landscapes and sculpture. He eventually won praise and is now highly regarded in both fields. He died at 51 in 1883, largely due to overexertion. His last work was the monument he did free of charge to the memory of his good friend Alexandre Dumas, which can still be seen in Paris.

Doré's popularity actually increased after his death, with cheap pirated U.S. editions of his folios, as there was no international copyright law until the 1890s. His works finally receded from prominence with the new century. But his influence on the 20th century was still immense. The film industry owes him a major debt, with his engravings inspiring scenes from *King Kong* to *The Ten Commandments* to *Oliver.* In the 1990s, many films showed Doré engravings, from *Prince of Egypt* to *Amistat* to *Seven* to *What Dreams May Come.* Recent popular Angel books reprint hundreds of Doré engravings. Doré's name may not now be that familiar, but his engravings are still all around you. You just have to know where to look.

In recent years my Doré research has expanded beyond fine arts and book and periodical engravings to ephemera and popular culture art adaptations. I have now found Doré art adapted to 120+ pop culture formats. Just this week I discovered two new formats, a leather motorcycle jacket with a Doré engraving painted on the back, and a hubcap decorated with Doré art. Some formats are large, like stained glass windows, circus parade wagons, murals, wallpaper, billboards, tapestries, and shower curtains. Some are small, like metal buttons, tattoos, chess set figures, postage stamps and cancellations, CDVs, Sunday School cards, and playing cards. There are musical items like the covers of LPs, CDs, sheet music, cantatas, and even operas based on Doré art. There are kitchen items like decorative plates, serving trays, and silver relief plates. Some are common items like T-shirts, coloring books, calendars, postcards, and posters. Some are very odd, like fruit crate labels, two-sided monochromatic jigsaw puzzles, company icons, and bookmarks.

But none of those formats compare to the veritable cornucopia of different Doré engravings (720+) made into Magic Lantern slides, plus thousands of variations. Many people have assisted in this research. Terry Borton did extensive research in U.S. slide catalogues, particularly T.H. McAllister sets and those redrawn by slide artist Joseph Boggs Beale. Richard Crangle did similar research in British catalogues, particularly sets by Tork through Doré's major British book publisher, Cassell. Others who have assisted are Jack Judson, Carol Digel, and Barb Zucker (U.S.), Lawrence Currie (Canada), Mark Butterworth (U.K.), and Annet Duller (Holland).

So far we have found French, German, Dutch, Australian, British, and U.S. Doré slide sets. Most sets were available in black and white or hand-tinted. We have found them with one, three, four, or five images per glass slide. We have found them in several sizes, which are here approximated. The first wave of Doré slide sets (all glass) from the 1880s-1910s, being 3-1/4" x 3-1/2" in England and Europe 3/4" x 4" in the U.S. At about the same time, multiple-image slides were issued for toy lanterns, the full glass usually measuring about 2" x 7". Those images were often very tiny, as small as 1" ovals. Finally in the 1910s-20s they came out with thinner 2" x 3" slides with cardboard edges. This data is abbreviated in the lists that follow.

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More Doré magic lantern slides were from his folio engravings, which were about 8" x 10" image size. A few were from Doré paintings. The vast majority of Doré slides were from *The Doré Bible.* Individual Doré slides can also be found in religious slide sets that do not list his name. Most Doré slides are photographic reproductions, but some had new art by artists like Beale, based on Doré scenes. If unfamiliar with Doré art, there are 14 low-cost Doré reproduction books by Dover Press. You can write them at 31 East 2nd St., Mineola, NY 11501-3582 for a free catalogue. They do not take credit cards or phone orders.

Here are the known Doré magic lantern slide set totals (* = rare sets so far only known from catalogue listings).

The Doré Bible - 252
*The Crusades (by Michaud) - 99
LaFontaine's Fables - 86
Dante's Inferno - 76
*Dante's Purgatory & Paradise - 60
Milton's Paradise Lost - 50
*Coleridge: Rime-Ancient Mariner - 39
*Poe's The Raven - 26
*Baron Munchausen - 16
*Legend of the Wandering Jew - 12
(from Doré paintings) - 7+
Sinbad (Arabian Nights) - 4+
*Hall: Trial of Sir Jasper - 1
*Hall: An Old Story - 1

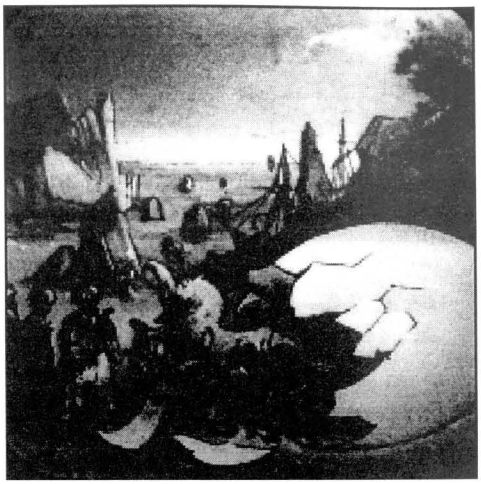
Here are other Doré book titles to look for as prime candidates for additional magic lantern slide sets:

Cervantes' Don Quixote - 120
Davillier's travel book of Spain - 112
Jerrold's London, a Pilgrimage - 54
Perrault's Fairy Tales - 40
Tennyson's Idylls of the King - 37
Chateaubriand's Atala - 30

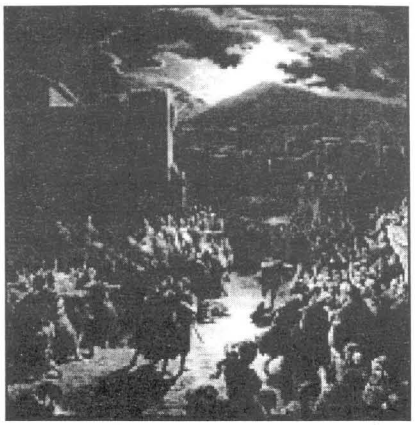
The first known reference to Doré slides comes from jean Mistler's 1964 book *LaLibrarie Hachette* about the history of that major French publishing firm. Jean had access to Hachette's archives and found an 1863 letter from a Mr. Robin, seeking to buy the rights to make magic lantern slides of Doré's *Dante's Inferno.* We do not know what became of that but we do know that the earliest known dated Doré slide was the 1868 German *Dante's Inferno* set by Paul Hoffman. In 1982-83 there was a Doré Centennial Exhibition in France, England, and Germany. The 1982 German exhibition book (in the Bibliophilen Taschenbucher series), contains a chapter: *Lanterna Magica and Film* by Wolfgang Riedl, p.287-95. In that article they show one of the oval image Hoffman slides, with part of Doré's scene redrawn. I assume there are many more German Doré slide sets. We just need more German contacts.

The next known *dated* set of Doré magic lantern slides was from Australia. This information comes from the Internet (www.chariot.net.au) in a writeup about R.J. Noye's 1998 book *The History of Photography in South Australia* 1845-1915. I quote here from that website: *"An exhibition of dissolving views was shown in the Adelaide Town Hall by James Brown during March 1873. The views showed Gustav Doré's well-known illustrations of the Life of Christ, and the glass transparencies, which had been coloured by Melbourne artist James Moore, were projected on the screen by a powerful oxy-hydrogen limelight. The views had been brought from Melbourne after being shown at the Inter-Colonial Exhibition earlier that year."* But were the slides themselves actually of Australian origin, or was it just the Australian colorization of a British set?

The major proliferation of French, British and U.S. Doré slides began no later than the early 1870s. I do not know how long it took for a publisher to actually produce a major set of slides. But Terry Borton researched many T.H. McAllister-NY catalogues. Their first catalogue was dated 1875 and listed several Doré slide sets: 250 *Doré Bible*, 50 *Milton,* 76 *Dante's Inferno,* and 12 *Wandering Jew.* Those four book titles all first appeared in English in 1866. But that 1875 catalogue did not list either *Dante's Purgatory*, and *Paradise* or *LaFontaine's Fables*, both of which first appeared in book form in 1868.



5. *The Croc's Egg,* 3x3CER, 1880s? – 3x3 slide, 2-3/4x2-3/4 redrawn color image, no publisher listed; "4" in upper right corner, publisher: York?-London from book publisher Cassell. Slide based on 1874 *Arabian Nights* – Sinbad engraving, 1st British edition. Scene in Ray Harryhausen 1958 film *The Seventh Voyage of Sinbad* based on this engraving, per Harryhausen: *Film Fantasy Scrapbook* p.54 illustration and personal correspondence.



6. *Les Tenebres,* 3x4CPO, 1880s? – 3x4 slide, 2-3/4x3 color image, by T.H. McAllister of New York. Paper label reads: "Night of Crucifixion – Doré, reverse side: "Economic Series." Slide derived from 1880 steel engraving derived from 1873 Doré oil painting.

7. *Paul Shipwreched,* 3x4CER, 1890s? – 3x4 slide, 2-3/4x3 redrawn color image, by A.D. Handy of Boston. Paper label reads: "Life of St. Paul – Landing at Malta" no mention of Doré. This image is probably from an original drawing by Joseph Boggs Beale. Scene based on *Doré Bible* engraving, with some changes to scene. Unrelated 1899 miniature re-engraving for rare 10 shilling Malta postage stamp.

So far we know little about French Doré slides. There was a set of 230 black and white *Doré Bible* slides (3 1/4" x 4" published by Maison de la Bonne Presse of Paris, probably from the 1880s-90s. But there is another strange French/British set by an unknown publisher. Lawrence Currie is a Canadian artist. His *Currie Art International* website shows color images of 32 *Doré Bible* slides. They are 3-1/4" x 3-1/4", indicating British origin. But few people know that there were two French versions of *The Doré Bible.* They were published in December 1865 and December 1866, but both were dated 1866. We refer to them as F1 and F2. F1 had 228 engravings. F2 had 230, about 30 of which were either entirely new engravings or variations of F1. Almost all foreign-language edition engravings came from F2, as well as the Maison slide set listed above. But the Currie slides are from F1. The paper labels on the Currie set are all missing, but there is English title wording. Lawrence was bold enough to take a slide apart and he found different wording on the inner glass, in French! So there must also be a French *Doré Bible* F1 set.

Richard Crangle found a Dutch slide catalogue by Ivens, but the sets appear to be derived from the British York firm. The vast majority of slides we have found so far are British or American, coinciding with the Doré popularity explosion in the English-speaking world in the last third of the 19th century. So far, the only 4" x 7" Doré slides I have heard of are American. Anyone with 4" x 7" Doré slides from England or any other country, please let me know. Although the British York firm had a direct connection with Doré's major British book publisher, Cassell, so far we only know of a few York Doré sets. But we must put out 24 brightly colored *Doré Bible* slides in three Primus boxed sets (#s 785-787). They are not hand-tinted engravings. They are paintings based on engraved scenes. So how were those slide images printed - chromolithographically? Butcher also published that same 24-image set as "Projection Postcards," to be viewed directly or through an early type of opaque projector. The word "postcard" was misleading there, as they were too thick, had no postcard markings, nor were they ever meant to be mailed as postcards.

McAllister of New York published many 4" x 7" Doré slide sets in the 1870s-80s, then began switching to the 3 x 4 sets in the 1880s-90s. Most U.S. slide sets were actually produced by Briggs of Philadelphia, then sold to firms in each city, which would then put their own labels on them, giving the appearance of an enormous number of different sets. Starting in the 1890s, the Briggs firm had Joseph Bogs Beale (1841-1926) make hundreds of newly drawn slides, some with new art and some based on art by Doré, Felix Darley (1822-88, America's first great illustrator), and others. Some of those Doré slides had part of the scene changed. Terry Borton is working on a major reference book on Beale, whose distinctive style earned him the label of the Norman Rockwell of magic lantern slides. Most Beale Doré adaptations were Bible scenes. Many of those were in small Bible story sets, instead of whole Bible sets with hundreds of slides. Many of those Doré slides do not list his name, and there were many sets with just one or two Doré slides in a set. At this point I can barely keep up with all the U.S. Doré slide variations.

I do not have much technical and historical knowledge about the Magic Lantern phenomenon itself. But I believe it was in the 1880s when small toy lanterns became popular, with their accompanying multi-image slides. We now know of Doré slides with three, four, and five images, in black and white or color. In fact, most of the slide sets we will list below came in black and white or hand-tinted. Also many slides were available as a large set or as a smaller select sampling set. Catalogues offered many variations for listed sets. But getting back to the toy lanterns, catalogues referred to those slides as Ruby Slides or Gem Slides, or some other cute name to disguise a smaller, cheaper format. There was also a smaller single-image slide which apparently began in the 1910s. They were 2-1/4" x 2-3/4" (we will list them as 2" x 3") on much thinner glass with cardboard edges. We only know of those sets by the Victor Animatograph Co. in Iowa. The last dated Doré set we know of was in 1918, conveniently exactly 50 years after the first known dated Doré slide set.

So far we know of seven Doré oil paintings made into engravings and then slides, but there may be many more, perhaps 20-30. Five are religious: *The Triumphal Entry, Moses Before Pharaoh, Vale of Tears, Christian Martyrs in the Coliseum,* and *Les Tenebres* (or *The Night of the Crucifixion).* Then there was the pair of paintings entitled *War and Peace* (which came out just a couple of years before the novel). We would be remiss not to mention here the two rarest

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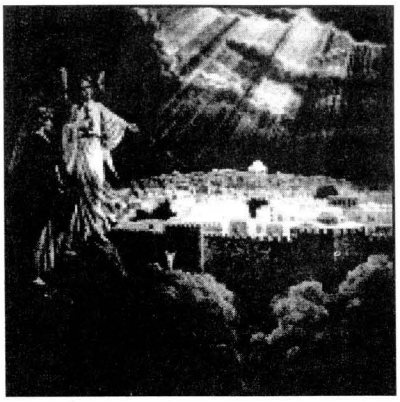


8. *New Jerusalem,* 3x4CER, 1890s? – 3x4 slide, 2-3/4" x 3" redrawn color image, by T.H. McAllister-NY. Paper label reads: "230. Angel shows Jerusalem to John" no mention of Doré. This image is probably from an original drawing by Joseph Boggs Beale. Scene based on *Doré Bible* engraving, with some changes to scene.

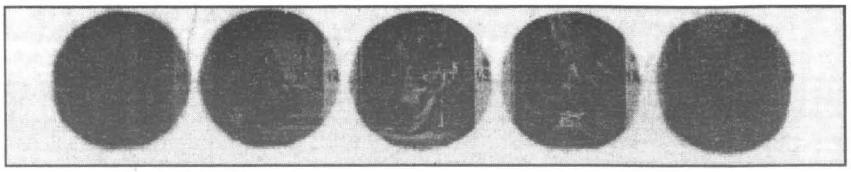
Doré engravings ever made into slides. Only recently did I find out that Doré had contributed a couple of engravings to two 1870s British temperance books, which became slide sets. Both were by S.C. Hall, entitled—*An Old Story* and *The Trial of Sir Jasper.* With 8,000+ different Doré engravings in my own collection, I have never seen those two, as engravings or slides.

I am not trying to buy all the thousands of Doré slide variations. Doré art is such a vast field that I would be content with sample slides from each title and format. So far I have about 100 Doré slides. My primary goal is information about all the other Doré slides not yet discovered. Please compare what you have in terms of actual slides or catalogue listings, and contact me with any new info. It would be helpful for slide collectors to e-mail me a list of the Doré slides they have in their collection. You may think you have common ones, but they may turn out to be rare. Please understand that I may not be able to respond to everyone immediately. Happy hunting. Again, my e-mail is danmalan@aol.com. Thanks.

Gustave Doré - Magic Lantern Slide Sets

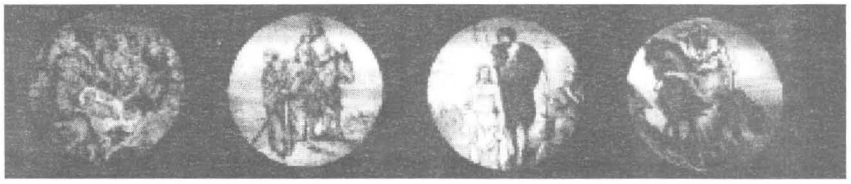
1868, 4x7, 76, Dante's Inferno, Paul Hoffman-Germany (only info from Doré bio)
1873, 4x7?, Set ?, Life of Christ, James Brown-Australia (James Moore coloring)
1880?, 3x4, 230, Doré Bible, Maison-Bonne-Paris (only b&w copies known)
1880?, 3x4?, 32, Doré Bible-N.T., (unknown, from French F1; see Currie British set)
1880?, 3x4?, 252, Doré Bible, Ivens-Amsterdam-Holland (from British York firm)
1880?, 3x4?, 86, LaFontaine: Fables, Ivens-Amsterdam-Holland (from British York firm)
1880?, 3x4?, 1, Hall: Old Story, Ivens-Amsterdam-Holland (from York-temperance)
1880?, 3x4?, 1, Hall: Sir Jasper, Ivens-Amsterdam-Holland (from York-temperance)
1880?, 3x3, 252, Doré Bible, York-British (from Cassell) (includes 11 Milton slides)
1880?, 3x3, 86, LaFontaine: Fables, York-British (from Cassell; oval images)
1880?, 3x3, 1, Hall: Old Story, York-British (temperance; 26 total slides in set)
1880?, 3x3, 1, Hall: Sir Jasper, York-British (temperance; 14 total slides in set)
1880?, 3x3, 32, Doré Bible-N.T., (unknown-from French F1; Currie collection-website)
1880?, 3x3, 1, (Bible set), Church Army-British, (Doré #438 in set)
1880?, 3x3, 2, (Hymnal pages), Church Army-British, (Doré # IH-405 in set)
1890?, 3x3, 24, Doré Bible, Butcher-British (Primus; 3 sets 785-787, full-color)
1890?, 3x3, 24 Doré Bible, Butcher-British (Primus; same-projection postcards)
1890?, 3x3, 1, *Vale of Tears,* Newton-London-British (individual color painting)
1875, 4x7, 250, Doré Bible, T.H. McAllister-NY-U.S. (hand-tinted)
1875, 4x7, 50, Milton: Paradise Lost, T.H. McAllister-NY (list only)
1875, 4x7, 76, Dante's Inferno, T.H. McAllister-NY (list only)
1875, 4x7, 12, Wandering Jew, T.H. McAllister-NY (list only)
1880?, 4x7, 39, Rime-Ancient Mrnr., T.H. McAllister-NY (list only)
1880?, 4x7, 2, *War and Peace*, T.H. McAllister-NY (hand-tinted paintings)
1885?, 4x7, 1, *Triumphal Entry*, T.H. McAllister-NY (hand-tinted painting)
1886, 4x7?, 99, The Crusades, T.H. McAllister-NY (list only)
1889, 4x7?, 6, Life of St. Paul, T.H. McAllister-NY (list only)
1890?, 2x7, 50, Doré Bible, (U.S.?, Toy Ruby Slides; 10 slides with 5 images)
1890?, 2x7, 30, Doré Bible, (U.S.? Toy Ruby Slides; 6 slides with 5 images)
1893, 3x4?, 17, Baron Munchausen, L. Manasse-Chicago (list only)
1894, 4x7, 1, Masonic set, M.C. Lilley-OH (1 Doré in large set)
1895, 3x4, 5+, Bible paintings, Williams/Brown/Earle-Phil. (redrawn-by Beale?)
1897, 3x4, 1, Quo Vadis, Little/Brown-Boston (set-60), (1 Doré-*Matyrs* painting)
1897, 3x4, 60, Dante's Purg./Par., T.H. McAllister-NY (list only)
1898, 2x8, 96, Doré Bible, Montgomery/Ward-Chic.(Gem; 32 slides with 3 images)
1890s, 2x8, 7, Life of Jesus (thin; U.S.?, Toy Slides, 1-Schnorr; 2 slides x 4 color images)
1890s, 3x4, 230, Doré Bible, T.H. McAllister-NY (many J.B. Beale repros)
1890s, 3x4, 230, Doré Bible, A.D. Handy-Boston (many J.B. Beale repros)
1890s, 3x4, 1, Bible, Victor Animatograph-Iowa (at least one Doré)
1890s, 3x4, 1, Onward Christian Soldiers, (?-based on Crusades; Beale-at least one Doré)
1890s, 3x4, 1, *Moses Before Pharoah*, A.D. Handy-Boston (hand-tinted painting)
1890s, 3x4, 1, *Les Tenebres,* T.H. McAllister-NY (colored painting)
1915, 2x3, 2, Christmas Story, Victor Animatograph-Iowa (25 Bible story slides)
1915, 2x3, 11, Adam & Eve, Victor Animatograph-Iowa (15 Milton/Bible slides)
1916, 3x4, 40, Poe's The Raven, McIntosh-? (list only) (Doré did 26 Raven illos)
1918, 3x4, 76, Dante's Inferno, Briggs-Philadelphia (list only)

(Any questions, e-mail danmalan@aol.com
or call St. Louis (314)781-2319)



9. *David, Solomon –2 Daniel, Jonah*, 2 x 7BEO(5), 1890x? – 1-3/4x6-1/2 slide with five original 7/8x1-1/8 b and w images. No label, black numbering reads: "3" (left) "11,12,13,14,15" (right) OT scenes. Toy ML catalogue refers to this a *Ruby Slide* set with 30 *Doré Bible* images.

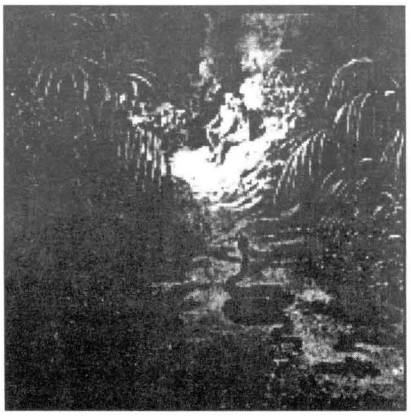
13. *Last Supper*, 4x6CER, 1900s? 3-1/2 x 5-1/2 projection postcard, 2-5/8 x 2-5/8 color redrawn image. Box: "Primus Projection Post Card Set #19, Doré Bible, Chap. 2, W.B. & Sons." Card #14; Same images as slide set, only printed a little darker on the cards.



10. *Nativity, Fleeing Baptism, Samaritan,* 2x8CER(4), 1890? – 2-1/4 x 8 slide with four redrawn 1-3/8 x 1-3/8 color images. No label or markings of any kind, just four New Testament scenes. Total set appears to be eight chromolithographic Life of Christ images.

11. *Nativity*, 3 x 3 CER, 1890s? – 3x3 slide with 2-5/8x2-5/8 color redrawn image, listed as slide #9. Box: "Primus Set #786, Doré Bible, Chap. 2, Life of Jesus" by Butcher-London. Total set is 24 chromolithographic images redrawn from The Doré Bible.

12. *Jesus at 12*, 3x3CER, 1890s? – 3x3 slide with 2-5/8x2-5/8 color redrawn image, listed as slide #12. Box: "Primus Set #786, Doré Bible, Chap. 2, Life of Jesus" by Butcher-London. Total set is 24 chromolithographic images redrawn from The Doré Bible.



14. *The Serpent,* 2x3BEO, 1916, 2-1/4 x 2-3/4 slide, 1-1/2 x 1-3/4 image, Victor Animatograph-Iowa. Per thick orange cardboard border: "#9, *The Approach of the Serpent."* Total set: 15 Adam & Eve slides, this slide from Milton's *Paradise Lost*, Doré-1866.

THE WORD FROM BOMBASTES DUPLEX

By Bob Bishop

Bombastes Duplex, sometimes known as David Brooke, is at it again. Besides commuting between Australia and Springfield, MA, he has kept open the lines of correspondence between himself and this Old Projectionist. An interesting arrangement, but I must confess that there are times I have difficulty keeping up with the informative notes that Duplex sends along. This is also true of the Recording Secretary, Gladys Twinkle, of the Greater Pownal Magic Lantern Society. This is the same society that boasts of the ownership of possibly the only Octunial lantern in existence. I would at this time remind the reader that it is the brother of Gladys Twinkle by name of Aubrey Twinkle, who recently offered to revise and update any old style magic lantern readings into more modern vernacular.

The *Gazette* editors have been most cooperative in publishing news originating from the Pownal Magic Lantern Society such as the new version of The Little Potato Venders of London Town.

Now Aubrey has done it again. He has revisited the tale of Dick Whittington and His Cat into a saga of intrigue and mystery. Not only has he completely revised the old classic, but in doing so he has kept the projectionist in mind by including several slides which most collections have and that allows any projectionist to demonstrate his skill in properly operating such devices, including such slides as The Rising Moon, the Glutton at the Table, Vesuvius, night and day, ships at sea, and several other such views.

Keep in mind that Aubrey Twinkle is the sole author and the new version is an example of his skill and talent. This writer is merely a conduit which brings news of The Greater Pownal Magic Lantern Society to the attention of our editors.

Addendum: Bombastes Duplex is also flexing his magic lantern skills. In October, last, he produced a program for members of The Grand Army of the Republic. The hall in which the program was viewed featured a wooden cannon as a podium. In addition, if one looked at the vaulted ceiling, spectacular paintings of several major battles of the Civil War were to be seen. As Bombastes states, "The program was shown in a 'resplendent' hall," and he wonders in print as to whether or not he rose to the occasion with his magic lantern.

In this writer's mind, there is little doubt those members of The Grand Army of the Republic present were well aware they had seen an authentic magic lantern program,

Puss in Boots' Road to Ruin: The Revenge on Whittington

By Aubrey Twinkle

After successfully passing off a miller as a Marquis in the Carabas affair, Puss is a natural choice as a spin-doctor for the Whittington mayoralty campaign. The evil Dick sells him to a West Indian plantation owner to raise campaign funds. After several years of rat catching among the bananas, Puss earns return passage to England. He stops in Italy on the way for a work out in the Roman Catacombs and to witness an eruption of Mount Vesuvius. The volcanic fury of this last event causes a latent chord of anger in Puss, who decides to plan a unique revenge on Whittington, who by now has become fat and politically corrupt. Flaunting the macho boots which have become his trademark, Puss seduces by moonlight, an innocent young tabby who is a scullion in Dick's household. He then harasses his old master with the aid of his new accomplice, stealing the glutton's sausages and pork chops and finally kidnapping the Mayor's favorite budgerigar, Beau belles. Worse is yet to come: While Dick (whose snoring has driven away two wives), is asleep. Puss places some pieces of cheese in his mouth and bribes an army of rats to retrieve them.

PREVIOUSLY UNPUBLISHED MATERIAL FOUND IN THE EDITOR'S FILES

The Hollylocks
June 5, 2001

Dear Mr. Bishop,
It was most kind of you to write about your May meeting and I only wish that Aubrey and I could have been there to witness the preview of your Memorial Day program. Your friends are very welcome to join the Pownal Magic Lantern Society, whose annual dues amount only to a silver sixpence, and whose privileges are many and unexpected.

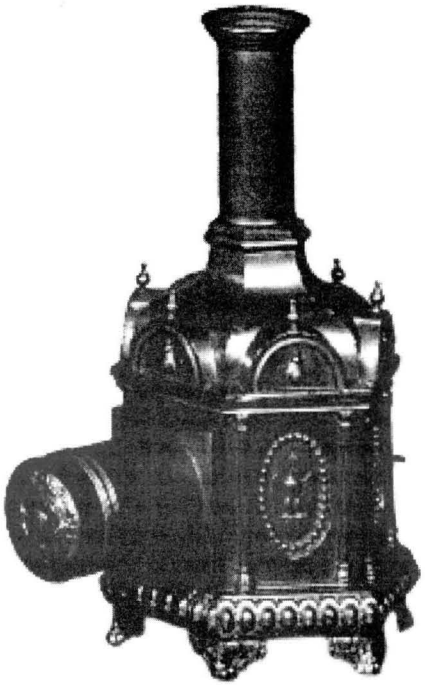
I believe I told you that our little society was linked to another local group devoted to Light Opera. From time to time, the two cooperate on a musical project, and in 2002 it will be "Robinson Crusoe." We like to revive, in a very small way, those dear dead days at the Poly, with its Christmas pantomime! Aubrey has been asked to write the lyrics for this, and overleaf you will find his opening chorus, to be delivered when Robinson staggers on stage, still in tropical costume and exhausted after a long sea voyage. The rest of the "musical" is concerned with the reclamation of his former friends and the establishment of an animal shelter in Penge.

I will give your regards to Mr. Brooke. Bombastes Duplex is now living in Tahiti.

Faithfully yours,
Gladys Twinkle

Oh Mr. Crusoe!, However could you do so!
Was it really very kind
To leave all your pets behind?
And whatever will you say
To the R.S.P.C.A., [1]
When they ask about the doggy
The parrot and the moggy? [2]
Why *did* you do it? Why, Sir?
Leaving them as appetizers
For a very savage bunch,
Who will then enjoy for lunch
Poor old Friday—Mr. Crusoe!
However could you do so?

[1] Royal Society for the Prevention of Cruelty to Animals
[2] Common parlance for cats



FROM THE PRESIDENT'S CORNER

By Ralph Shape

The excitement grows by the minute. This month will include our tenth get together in Rochester, New York. As the meeting approaches, it's possible to reflect on some of the efforts that go into one of these conventions. We all like to meet and greet our friends and newcomers who share our interests. But there is a tremendous amount of work necessary to arrange everything. The process begins with a member stepping forward to act as volunteer host for the meeting. Dates have to be established; a site has to be selected; hotel, food, transportation, and entertainment availability all confirmed. The site has to be compatible with our needs, i.e. darkened rooms for shows, space for the sales tables and auctions, equipment available, refreshments available. The list goes on and on. Then there's the program itself. Encouraging the participation of members; giving all (newcomers and old timers) the chance to practice and enhance their skills at putting on a magic lantern show. Organizing the presenters into a workable timeframe that fits with other activities. Once the organizing is nearing completion a schedule can be established and printing can begin. All this has to come together at the correct time. Then there is the advertising and sale of the product. What if after all this, no one comes? The past nine conventions have had all this work completed and members did come and all had a terrific time. Now for the tenth time this work is nearing completion and we will gather in Rochester and have a terrific time.

So, welcome all to the tenth convention.

Every two years is election year for the Society. Ballots have been mailed to all dues paying members. We have solicited for nominees since last December. The only eligible nominees were the current slate of officers. They are willing to run again for election, however if you wish, you may write in another candidate of your choice. As the bylaws require a mail election, please return your ballot to the election chairman, Homer Peabody, by June 15 or you may hand it to him in Rochester. I want to thank Sharon Koch for agreeing to run again and fulfill the very time consuming volunteer tasks of Secretary/Treasurer. Also, my thanks to Homer for his continuing support and ably filling the position of Vice-President for many years, knowing that he is only a step away from the presidency.

I must apologize to the membership regarding the web site. Though we have worked to get it updated, a massive computer hard drive failure has complicated completion of the work. Progress is being made, however slowly.

This is the time of year we all look forward to. A chance to mow the lawn, lay in the hammock, go on vacations, visit flea markets, and find amazing treasures. When you find a slide at the flea market, consider the possibilities. If you ignore it, chances are it will be relegated to the cellar and never be seen again. If you purchase it, no matter the subject, you can share it with others and its history will be preserved, which is our responsibility. You'll have a chance to do all of the above at the convention. Buy some slides, share with others, preserve it, tell it's story. That's where the charm of the magic lantern lies. Every slide has a story.

Hope to see you all in Rochester. May your lantern shine brightly throughout the year.

ON PHOTOGRAPHIC LANTERN SLIDES

By Tom Rall

Given short notice of an approaching deadline for this summer issue, in the spirit of the season, I think I'll cater a potluck column.

One of the pleasures of catering is you often don't know with whom you'll lunch.

Dr. Tracey Goessel Doyle was a recent surprise. After exchanging several emails following purchases I made from her on ebay, in February I visited her at home in a great restored Victorian in the Baltimore area.

From the moment I was greeted slurpily at the door by her giant dog, "Lillian, after Lillian Gish," I was aware of having walked into a shrine to silent movie memorabilia. Known as Dr. Goessel to the local medical community, she writes as Tracey Doyle for Film Collectors World.

She is a fan of the swashbuckling actor Douglas Fairbanks and has developed a web site devoted to his work (www.douglasfairbanks.com) Among the items documented there are coming attraction lantern slides from his 40 movies. At the time she said she had all but 15 of the known slides, including most of the United Arts Co. slides, which she said were produced in two different versions for each film. A more common variation was different coloring patterns for the same slide, she said.

Undoubtedly, by now Ms. Doyle has obtained some of the missing slides.

George Eastman House, which the society will visit at the Rochester convention, also provided a pleasant online (look for the Still Photograph Archive at www.geh.org) feast of Scott & Van Altena Co. song slides. Recently Eastman House has posted about 175 original 4" X 5" glass negatives from which the lantern slides were made.

The negatives, which are thumbnailed in reverse or positive image format, provide clues to the fantastic photographic effects created by John Scott and Edward Van Altena for many of the slides, which illustrated the lyrics to songs played by the theater organist.

Techniques such as photo collage and negative sandwiching were obviously utilized in producing the final negative, a copy negative of the combined techniques. Missing, of course, is the equally fascinating coloring of the smaller positive image slide.

But it was encouraging to find the work of Scott and Van Altena featured in this photographic archive, for their works were recipes for later, more celebrated modernist artists of photography such as Man Ray.

A Keystone View Company Museum, the Johnson-Shaw Stereoscopic Museum, is scheduled to open soon in Meadville, Pennsylvania, the location of the former company. The museum will house a collection discovered in storage and purchased in 2000, according to information provided at the 2001 National Stereoscopic Association convention, by Eric and Lance Johnson, brothers whose parents and grandfather worked for the company.

The museum will display some of "thousands of Keystone Views, glass slides and stereoscopes, related equipment and documents" found in the collection. The brothers have also been selling material from the collection on ebay for several months.

The new museum will hopefully provide a rich source of material for researchers to complement the Keystone-Mast collection of related stereoviews and negatives at the California Museum of Photography at the University of California at Riverside.

Crossover collectors have been observed frenzily dining on lantern slides offered for sale on ebay recently. For this column, we'll define a crossover collector as anyone who is obsessed by obtaining objects associated with subjects other than lantern slides.

These crossover collectors will pay much more for lantern slides relating to their various obsessions than will lantern slide collectors in most instances.

Of particular note lately have been the Ocean Liner memorabilia collectors. Into this category would fall the buyer and seller of a 24 hand colored set of slides, "taken about 1911 by a photographer commissioned by the Hamburg-Amerika Line to advertise its new majestic SS Imperator," according to the listing.

The slides sold for the reserve of $995. The seller claimed the ship (later renamed RMS Berengaria) was much fancier than the Titanic, which has its own following, including extra crossover interest to marine and other disaster collectors.

Another sale combined ocean liner promotion slides with an even hotter subject, Hawaii.
Yes, a Hawaiiana collector-dealer paid $1,250 for 92 slides, 70 of which were 1920s era Matson Line tinted photographic slides of Hawaii.

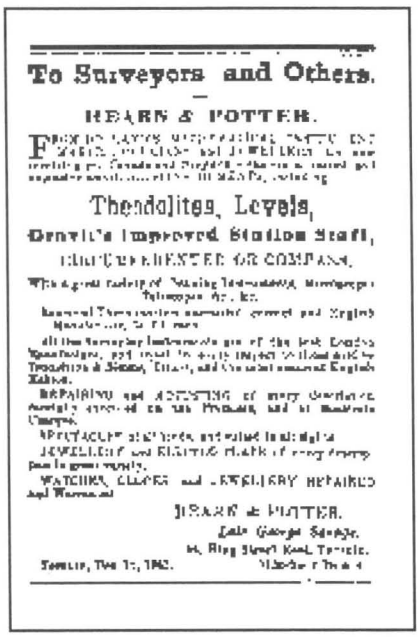
The crossover market for lantern slides will become a regular feature of this column, which welcomes the recognition by collectors in hundreds of fields that lantern slides documented the history of their obsessions.

HEARN & POTTER, TORONTO OPTICIANS, AND THEIR SUCCEEDING COMPANIES

By Robert G. Wilson

Section I – Hearn & Potter, Toronto Opticians.

In Toronto, Ontario, Canada in 1853, William Hearn and Charles Potter brought a watch making and jewelry business at 54 King St. E, from George Savage and formed the partnership of Hearn & Potter. This firm eventually evolved into several different optical companies in both Toronto and Montreal which lasted into the second half of the 20th century, all of which made or sold magic lantern projectors and slides at one time or another.


To Surveyors and Others.

HEARN & POTTER.

Theodolites, Levels,

Gravit's Improved Station Staff,

1. Hearn & Potter newspaper advertisement, The Globe, 29 December 1853.

Hearn & Potter soon added optical devices and mathematical instruments to the products offered as well as continuing in the watch and jewelry business. Among the many optical instruments that they sold were "Lenzes" and Stereoscopes. The firm of Hearn & Potter lasted for four years and was finally dissolved on 28 August 1857. William Hearn continued the business of this partnership at the same address as a "Dealer in Mathematical Instruments . . . [and] manufacturer of transits, theodolites, levels, compasses, and importer of all kinds of surveying and philosophical instruments."(1) By June 1859, William Hearn had been replaced by Charles Hearn, likely his son. He was still in Toronto, but now at 85 King St. W. By June 1861, Charles Hearn had moved to Montreal. The real story of the optical firms that evolved in Montreal from this company will be told in Sections III and IV of this article.

Section II – Charles Potter, Toronto Optician and Mathematical Instrument Maker.

Charles Potter had been born in London, England about 1831 of Charles and Mary Potter. He served a regular apprenticeship in England before coming to Canada. After the breakup of Hearn & Potter, Charles Potter was not listed in the Toronto directories for several years, possibly as a result of an agreement not to work as an optician in Toronto as long as Hearn was still there. However, by June 1861 Charles Hearn had moved to Montreal and Charles Potter had opened a new optical business in Toronto, listed as Charles Potter, Optician and Mathematical Instrument Maker. This time, he did not include watches or jewelry in his product line.

Over the years that Charles operated the business, he had several locations, all on King Street. Initially he located on King Street West, but soon moved to the more prominent King Street East where he was at three different locations over the nest 32 years:

1861-1863, 121 King St. W
1864-1870, 20 King St. E
1871-1880, 9 King St. E
1881-1901, 31 King St. E

CHARLES POTTER

Lantern Slides of Fine Quality for Advertising, Lectures and Religious Work. Reasonable Prices

Bausch & Lomb Projection Lanterns

18 ADELAIDE ST. WEST

PHONE ADELAIDE 5851

2. Charles Potter Magic Lantern newspaper advertisement, The Daily Globe, 4 December 1867.

Twice he tried to open a second outlet on King Street West again, but both were short lived. By 1867 he was employing five people and he " . . . manufactures surveying instruments, philosophical apparatus, globes, mathematical instruments, and school apparatus."(2) Other items that he advertised for sale in the mid 1860s included Stereoscopic Views and Magic Lanterns. One of his large customers was the Educational Department of Ontario and by 1883, he had established a separate business to supply products for schools: *The Map and School Supply Co., Ltd.*

By the early 1890s, Charles Potter was also making camera lenses and selling cameras. However, in 1892, Potter decided to get out of this line of business and he advertised "C. Potter . . .

MAGIC LANTERNS

3. Charles Potter Lantern Slide advertisement, Toronto City Directory, 1929.

is selling off his stock of Cameras, Rapid Rectilinear Lenses, Etc. at Less Than Cost . . . the Finest Stock of First Class Lenses in the Market."(3)

Potter's business and reputation continued to grow. One account, published in 1893, described his business like this: CHARLES POTTER. The best as well as one of the oldest opticians and manufacturers of mathematical,

continued page 12

4. Sample Charles Potter lantern slide. 3-1/4 inch square slide, showing England's King George VI and Queen Elizabeth, sold from the 16 Adelaide St. address.

philosophical and surveying instruments in Toronto is Mr. Charles Potter . . . His store is 25x150 feet in area, and here is displayed a splendid stock of optical goods, embracing spectacles, eyeglasses, opera, field and marine glasses, telescopes, microscopes, thermometers, artificial eyes, etc., also charts, instruments, opthalmoscopes, and oculists' supplies. Mr. Potter . . . is prepared to execute orders for the largest lenses and his goods have no superiors in this country or Europe. Mr. Potter is well known throughout the Dominion as an active, enterprising business man . . . He visits England frequently and such goods as he does not manufacturer he imports direct." (4)

Besides his career as an optician, Charles was a long time Treasurer of the Central Methodist Church. He was married twice: in 1860, and then again in 1876, following the death of his first wife the year before. In the early 1880s, Charles began to suffer from Spiral Sclerosis and it plagued him the rest of his life. He finally died on 3 November 1899 at the age of 68. He had a private funeral.

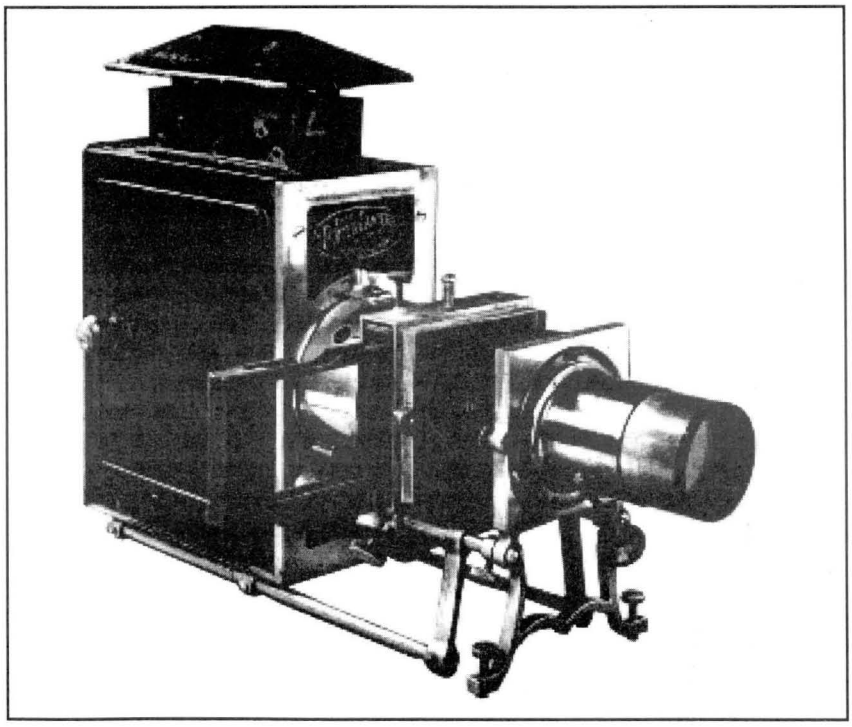
While the founder of the optical business had now passed on, the business itself did not. As desired in Charles Potter's will, Miss Sarah A. Harper immediately took over as manager of the firm until it could be sold. She had started working for Charles as a bookkeeper in 1890. Over the next sixty years the business had four different owners, and while they moved the firm's location several times, it was always within a few blocks in the Toronto downtown core.

1900-1901 - Still at 31 King St. E, under the management of Miss Harper.
1902-1914 - During 1901 the entire block on King St. E, which included the store that Potter had been using was removed to make way for the King Edward Hotel. As a result, the Potter firm moved to 85 Yonge St. While at this address, we know that they sold Victor Projectors.

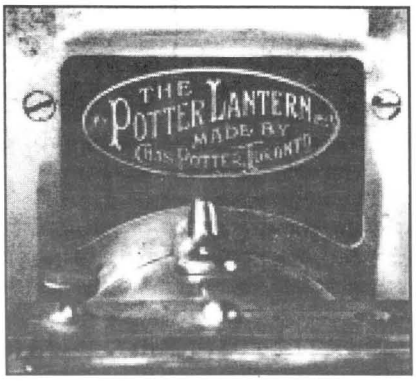
1915-1919 - 191 Yonge. St.
1920-1944 - 16 Adelaide St. W. While at this address, we know they sold Bausch & Lomb projectors and lantern slides.
1945-1971 - 102 King St. W.

From the available information, it cannot be determined exactly during what periods and for how long the firm of Charles Potter made and sold photographic items. As an optician, lenses, stereoscopic viewers, and magic lanterns would be logical items to include in their stock, whenever these items were in demand. Certainly in the 1850s and the 1860s they sold stereoscopic items, and in the 1890s they made and sold photographic lenses. Lantern slide projectors was one product they handled over an extended period of time—from the mid 1860s to the mid 1930s at least.

For a while they made their own projectors. One example is known to exist and it is illustrated here. The lamp house is 16" high, by 9-1/2" deep by 5-1/2" wide. It has a brass Bausch & Lomb lens mounted onto a bellows for focussing. The nameplate, made of cast iron and raised letters reads, "The Potter Lantern, Made



5. Magic Lantern Projector manufactured by Charles Potter.

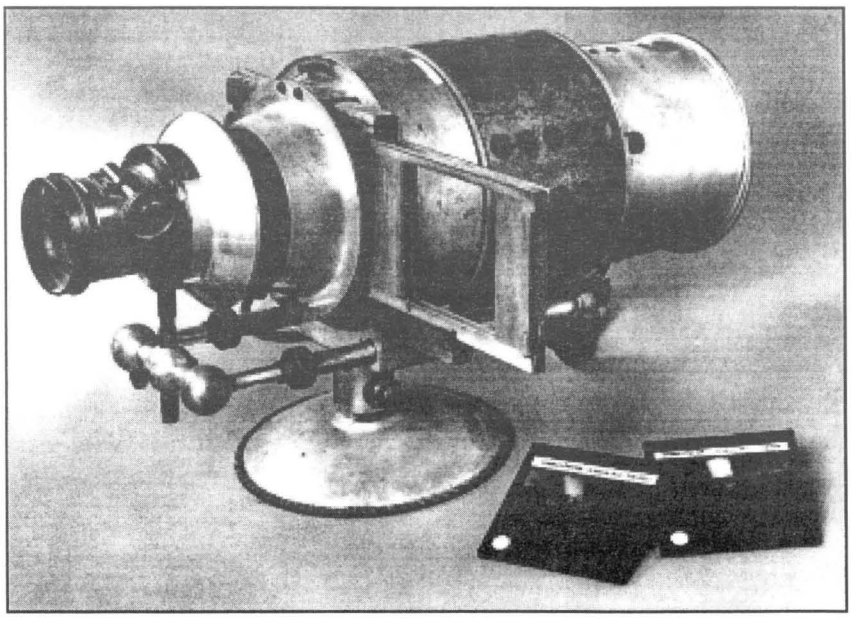


6. Cast Iron name plate on the Potter made projector.

by Chas. Potter, Toronto." The current light source is an electric bulb, but there are signs that this is a modern adaptation and that originally the light would have been acetylene or lime light. The slide carrier has two slots to accommodate both the English and American size of slides. Unfortunately, there is nothing on this projector to indicate a date, although Jack Judson estimates it as being c 1900-1920 after looking at these photographs of the projector.[5]

The Potter firm also sold projectors made by other companies. The known example shown here is a Victor Portable Stereopticon. It has a Bausch & Lomb lens, a Mazda electric light bulb, and a label on the lens housing that reads "Sold by Charles Potter, 85 Yonge St. Toronto," which would have been sometime from 1902 to 1914. In addition, from 1929 to 1935 they advertised the sale of Bausch & Lomb projectors, as well as "Lantern Slides of Fine Quality for Advertising, lectures, and Religious Work."[6] The known lantern slides have the 16 Adelaide St. W address, so they could have been sold anytime between 1920 and 1944. They are 3-1/4" inches square, indicating the British influence. Subjects of known slides include portraits of British Royals, photographic views of Canada, views of sketches explaining astrology, and Religious slides that were both illustrated and with only text, such as words for songs, etc. Some of these slides were hand coloured while others were black and white.

Over the long history of the Charles Potter firm, they were never a significant participant in the field of photography. But while many companies imported and sold photographic items, their place in Canadian photographic history must be that they are one of only a few companies in Canada who actually manufactured photographic lenses and lantern slide projectors.



7. Victor Projector sold by Charles Potter.

III – Hearn and Harrison, Montreal Opticians and Mathematical Instrument Makers.

When Charles Hearn moved from Toronto to Montreal in 1861, he started a business that would remain active in Montreal in several forms until the mid 1980s.

Charles Hearn, "Optician and Mathematical Instrument maker," was initially located in Montreal at 154 Norte Dame St. By June 1862, he had moved to 160 Notre Dame and by June 1864, he had moved again, now to 242 Notre Dame. His firm would remain at this location for the next fifty years although the street numbers were changed twice. In 1864, Charles Hearn described himself as an "Optician & Mathematical Instrument Maker - Optical, Philosophical, Surveying, and Drawing Instruments of every description constantly on hand. Repairs promptly executed on a reasonable terms."[7] Charles catered to both the English and French in Montreal by advertising in the newspapers of both languages. In several of these items he promoted the Magic Lantern and in 1864 he claimed that he had "the largest assortment of Lanterns and Slides on the Continent, comprising Views of Celebrated Places, Natural and Scriptural History, Astronomy, Comic Figures and Moveable Effects, Chromatropes, Panoramas, Fairy Fountains, Moving Ships and Water, Nursery and other Tales, in sets; beautiful dissolving Effects &c."[8] But Charles Hearn's time in Montreal was limited and after a short illness, he died on 6 November 1865 at the age of only 32.

Charles' widow, Mrs. Susan Watson Hearn, continued to manage "C. Hearn, Optician," In late 1866, her advertisement suggested that Magic Lantern and Slides would be good Holiday Presents. In this ad, she also provided, "Lanterns and Slides lent for the evening."[9] The business was doing well enough that in June 1867 she was able to advertise that the premises had been "considerably enlarged," so that it now occupied

continued page 14

8. Lens housing showing the location of the Potter label.

242-244 Notre Dame St. She continued the practice of advertising in both languages, with special items aimed at the Christmas shopper and at Visitors to Montreal. A number of their advertisements highlighted the magic lantern and slides which they sold. In November 1867 they were offering a Magic Lantern with 36 images for $2.25. Then, on 2 September 1869, after four years of using the name "C.Hearn, Optician," Mrs. Hearn announced a name change to "Hearn & Co." There was more to this than simply a change of name, for two days later she married. Thomas H. Harrison. In November, Hearn & Co. announced that "they have secured the services of a first-class London Optician, and have now every facility for executing all work requiring scientific and mathematic skill and good workmanship."[10] Was this "first-class London Optician" really T.H. Harrison? Harrison was an optician who had been born in England and who had recently come from Christchurch, Nottingham along with a son, Thomas L. Harrison. The name of Hearn & Co. did not last long, for by mid December 1869, the name of Harrison was added to the company name—for the first year as Hearn, Harrison & Co. and thereafter, simply Hearn & Harrison.

Hearn & Harrison continued in the same line of business followed by C. Hearn. Over these years, the company business was listed in various ways. In their 1873 full page advertisement shown here they say that they are "Makers of . . . Magic Lanterns . . ."[11] In 1881 their directory listing shows Hearn & Harrison as "Manufacturers, Wholesale and Retail dealers in Spectacles, Opera Glasses, Mathematical, Optical and Philosophical Instruments, Magic Lanterns and Slides, and Stereopticons, Dissolving views, Chromatropes etc., Drawing Instruments of Great Variety."[12] They continued relatively unchanged into the early 1890s. But in 1893, there were major changes. Thomas H. Harrison and Thomas L. Harrison, started a competing optical firm called Harrison & Co. (see Section IV below).

Hearn & Harrison still continued to provide optical services in Montreal, again under the management of Mrs. Susan Watson Harrison (Charles Hearn's widow). In 1896, in response to advertising of Harrison & Co., Hearn & Harrison began placing corner cards in the Montreal directories. Each of these small corner cards covered only one aspect of their business; by placing many of these small advertisements, they were able to cover all their major products. In 1898 they advertised that they were " . . . manufacturers of . . . Magic Lanterns and Photographic Goods . . ."[13] Susan Watson Harrsion moved to Toronto in 1898 and was only involved with the firm until 1900. After that, the firm of Hearn & Harrison stayed in operation, but there was no longer anyone from the original Hearn or Harrison families involved. Over the years that followed, the firm had several managers. From 1927 to 1935, the firm was renamed to be "Hearn, Harrison & De Mesle" by the then manager Maurice de R. de Mesle. The company Hearn & Harrison finally ended by mid June 1936, several years after de Mesle died.

From the very start, Charles Hearn sold Magic Lanterns and Slides. But it is not clear if this firm in the 1860s actually made projectors or simply sold those made by others. Perhaps it was only after the optician Thomas Harrison came to Montreal and the firm became Hearn & Harrison, that it had the capability to make Magic Lanterns. In any event, the advertisements make it clear that Hearn & Harrison made Magic Lanterns, as well as selling slides, at least between the period of 1873 and 1906. But even after 1906, using the Toronto firm of Charles Potter as an indicator, Hearn & Harrison likely continued to sell projectors and slides until the firm was closed in 1936.

9. Potter label on the Victor Projector.

HOLIDAY PRESENTS.

C. HEARN, OPTICIAN,

242 NOTRE DAME STREET.

10. C. Hearn advertisement for Magic Lanterns and Slides and other optical instruments, The Daily Witness, 13 February 1867.

IV – Harrison & Co., Montreal Opticians.

In 1893 when Thomas H. and Thomas L. Harrison formed Harrison & Co. they were listed as "opticians, mathematical, nautical and surveying instruments," at 258 St. James St. The first Harrison & Co. advertisement in the Montreal directory for 1893-94 simply said "Harrison, Optician, removed to 258 St. James St.," with no reference to the fact that "Hearn & Harrison" was still in business on Notre Dame St. Starting immediately in 1893, the new firm of Harrison & Co. placed display advertisements in the Montreal directories along the bottom or top corners of many of the pages promoting their various products which included Magic Lanterns.

Thomas H. Harrison was involved with Harrison & Co. for 1893 and 1894 only and then was it no longer listed in the Montreal directories. Thomas L. Harrison operated Harrison & Co. for the first 32 years, from its beginning in 1893 to 1925. After that, Harrison & Co. was run by others until it finally closed its doors in the mid 1980s.

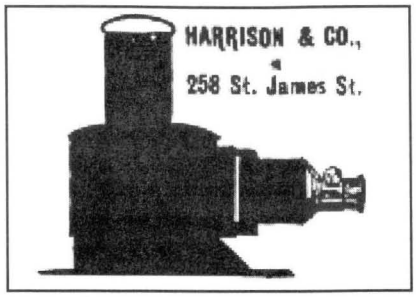
The only indications in the Montreal Directories that Harrison & Co. sold Magic Lanterns were the two corner cards shown here that appeared in the Montreal Directories in the late 1890s. However, again like Charles Potter in Toronto, they likely continued to supply these products into the 1930s.

11. Hearn & Harrison advertisement which included Magic Lanterns, Montreal City Directory, 1873.

A complete list of the addresses occupied by C. Hearn, Hearn & Harrison, and Harrison and Co. is available from the author.

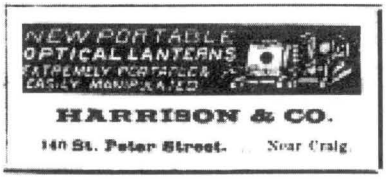
Acknowledgements:

Thanks to Robert Lansdale, editor of *Photographic Canadiana* for sharing his research notes with me, for taking the photographs of the projectors and for copying most of the other illustrations. Both illustrated projectors and the slide are in the collection of the author.



12. Harrison & Co. advertisement for Magic Lantern Projectors, Montreal City Directory, 1896.

[1]The Canada Directory for 1857-1858, November 1857, p1300.
[2]Toronto Directory for 1867-68, p333.
[3]*The Canadian Photographic Journal*, Vol I, No 7, August 1892.
[4]*Toronto Illustrated 1893*. Toronto: Consolidated Illustrating Co, 1893, p161.
[5]Jack Judson to Robert Wilson, Personal correspondence, 12 March 2001.
[6]Toronto Directory for 1929, p1909.
[7]Montreal Directory for 1864-1865, June 1864, p503.
[8]Montreal Herald, 30 December 1864, p3, c1.
[9]Daily Witness, 11 December 1866, p2, c5.
[10] Montreal Star, 22 November 1869, p1, c1.
[11] Montreal Directory for 1873-74, p369.
[12]Montreal Directory for 1881-82, June 1881, p425.
[13] Montreal Directory for 1898-99, p748.



13. Harrison & Co. advertisement for "New Portable Optical Lanterns," Montreal City Directory, 1898.

ASHER & ADAMS' PICTORAL ALBUM OF AMERICAN INDUSTRY

(N.Y.: Asher & Adams, 1876) p. 40. Reprint – (N.Y.: Rutledge Books, 1976.)

Submitted by Lindsey Lambert

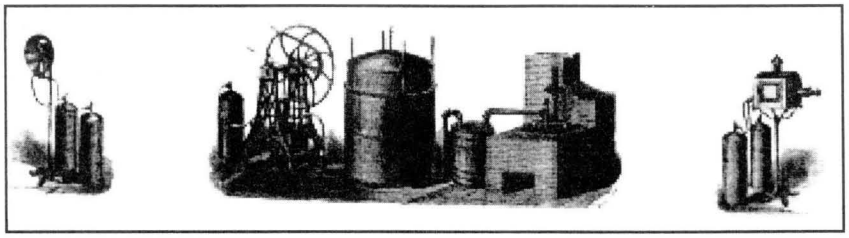
Calcium, or Oxy-Hydrogen Lights and Light Apparatus.

The Calcium Light was introduced by Prof. Hare, M.D., of Pennsylvania. The light is produced by the combination in combustion of oxygen and hydrogen gas, the flame playing on a piece of lime. The light thus obtained is the most intense known. It is rapidly being introduced into general use, and is adapted to a great variety of purposes. In these pushing times of ours, the sun is too chary of its shine; we must work by night as well as by day, indoors and out of doors, and to accomplish this we must have a bright and reliable light. It is now not uncommon for builders to carry their work along day and night without occasion—excavations being made, and in some instances, walls carried up by night—to admit of which, no artificial light, except the calcium, is sufficiently powerful. By its aid the photographer may take negatives by night and print them too. As an illuminator for parks or pleasure grounds it has no equal, and for theatrical illusions, tableaux, stereoptican exhibitions, etc., it is indispensable.

But if the oxygen and hydrogen gasses are not absolutely pure, or if they are not combined in exactly right proportions, the brilliant effect is not produced. The New York Calcium Light Company have for years made a study of the best methods of producing, retaining, and utilizing oxygen and hydrogen for illuminating purposes, and their long experience has resulted in perfect success. Their improved machinery and methods of manufacture enable them to furnish gases absolutely pure, and under such perfect control that any one of ordinary intelligence can operate them. They have different pumps for the gases and the cylinders

continued page 16

are painted—the oxygen red, the hydrogen black, leaving no chance for a mistake. They are submitted to a hydraulic pressure of 700 pounds to the square inch before using, but the charge never exceeds 225, leaving a safety margin of 475 pounds. They are made from 12 to 60 feet capacity, and can be shipped with perfect safety. The reflectors, retorts, lenses, burners, regulators, limes, etc. are of various patterns. The company also manufactures perfectly pure oxygen gas for anesthetic and chemical purposes. Their place of business is at 414 and 416 Bleecker St., New York, where the inquirer can find everything in their line.



MEMBERS IN THE SPOTLIGHT

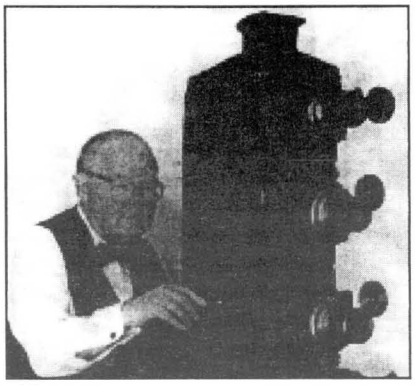
First Showing for Film Since 1913

Jersey Evening Post, Tuesday 6 November 2001

The first film every to be shot in Jersey is to receive its first and only screening since 1913 this Saturday. Whisky being smuggled into the Channel Islands might not sound like a blockbuster plot for a smash-hit movie, but back in 1913, that was the crux of the film, Reub's Little Girl, and it delighted audiences who flocked to the Opera House and the Alhambra to see it.

The silent film, made by the Pathé Frere company, is now returning to the Island, though it will not be shown at its original location. Permission has been given for a single showing of the film at St. Lawrence Parish Hall at 7:30 on Saturday 10 November, after a video copy of the film was obtained by Jon Carter of the Jersey Heritage Trust. Despite its age, the film is in good condition.

Audiences who recently enjoyed scene-spotting in The Crooked Mile, which was filmed on the Island last year, will understand the excitement of recognizing familiar locations, which for audiences watching Reub's Little Girl in 1913, included shots of The Bagot Inn and the caves at Plémont.



Damer Waddington will be giving a magic lantern slide show.

Shot in Jersey in April of that year, Reub's Little Girl had all the right ingredients to start the trend of films and programmes made in the Island. The plot centered on the dashing Lieutenant Daring, determined to stop Reub, an innkeeper, from smuggling contraband alcohol into Jersey. Urged by his sense of duty, and also spurred on by Reub's beautiful daughter, the tale carries the moral that good will triumph in the end.

Piano:

The film will have a live piano accompaniment by Ted Sweet and there is also a magic lantern slide show by Damer Waddington to evoke the feel of the early 20th century. The evening will be conducted by Deputy Maruice Dubras.

Mr. Waddington said that he had been inspired to bring the film over to Jersey because of his magic lantern hobby. "I researched the use of magic lanterns in Jersey, and the first mention I could find was in 1814," said Mr. Waddington. "I thought I would cover a century, looking at the entertainments which went with them."

This led to his discovery of the locally filmed Reub's Little Girl, and Mr. Waddington decided to try to bring the 30-minute long film back to Jersey audiences.

A report written in 1913 said: "The Opera House was well-nigh filled last evening, in fact there was hardly a vacant seat in the building—certainly not in any of the cheaper parts, when Reub's Little Girl, the long-expected drama which was filmed in Jersey a few months ago was shown. "Some remarkably fine—and let us add, unique—views are shown of the caves at Plémont, while the scenes which include the Bagot Inn are also good. The coast scenery, likewise, is splendid."

Actors:

The Evening Post reported that actors in the film, and one actress, left St. Helier for Plémont in a covered wagonette, which they shared with props, after reaching the Island by steamer the day before filming began, on Monday 28 April.

Tickets for the film are available from St. Lawrence Parish Hall or at the door.

ALAN KATTELLE TO PRESENT LANTERN SLIDE SHOW OF YELLOWSTONE NATIONAL PARK

Photographic Historical Society of New England (PHSNE) charter and Past President of PHSNE Alan D. Kattelle will present a showing of hand colored lantern slides of Yellowstone National Park taken by the official Yellowstone Park photographer J.E. Haynes of St. Paul Minnesota. J.E. Haynes was the son of Frank Jay Ellis who first came to Yellowstone as the Official Photographer for the Northern Pacific Railroad in 1881.

Haynes established a network of Haynes Picture Shops throughout the Park. Jack Haynes took over from his father in 1916, and was also ably assisted by his wife, Isabel, who took over the business in 1962 after Jack's death. The business was sold to Hamilton Stores, Inc. in 1968.

The slide presentation includes a portrait of N.P. Langford, who was the official historian of the famous Washburn Expedition; also traveled with Dr. Ferdinand V. Hayden's expedition of 1871 to the region that eventually became Yellowstone National Park. Langford became the first superintendent of Yellowstone National Park.

MAGIC LANTERN COLLECTORS BEWARE

Submitted by Terry Borton

FBI Confirms 'Magic Lantern' Project Exists

By Elinor Mills Abreu

San Francisco (Reutgers) - An FBI (news - web sites) spokesman confirmed on Wednesday that the U.S. government is working on a controversial Internet spying technology, code-named "Magic Lantern," which could be used to eavesdrop on computer communications by suspected criminals. "It is a workbench project" that has not yet been deployed, said FBI spokesman Paul Bresson. "We can't discuss it because it's under development."

The FBI has already acknowledged that it uses software that records keystrokes typed into a computer to obtain passwords that can be used to read encrypted e-mail and other documents as part of criminal investigations. Magic Lantern reportedly would allow the agency to plant a Trojan horse keystroke logger on a target's PC by sending a computer virus over the Internet, rather than require physical access to the computer as is now the case. Malicious hackers have been known to use e-mail or other remote methods for installing spying technology, security experts said.

When word of Magic Lantern leaked out in published reports in November, civil libertarians said the program could easily be abused by overzealous law enforcement agencies. When asked if Magic Lantern would require a court order for the FBI to use it, as existing keystroke logger technology does, Bresson said, "Like all technology projects or tools deployed by the FBI it would be used pursuant to the appropriate legal process."

Major anti-virus vendors this week said they would not voluntarily cooperate with the FBI and said their products would continue to be updated to detect and prevent viruses, regardless of their origin, unless there was a legal order otherwise.

PRELIMINARY HINTS TO AMATEUR LECTURERS

FROM: "OPTICAL LANTERN READINGS, THE ROCKY MOUNTAINS OF THE CANADIAN PACIFIC RAILWAY"

The Collection of Alice Koch

It is recommended to amateurs to carefully study the reading in private before attempting to render it in public. This will make the public reading more easy, and enable the reader—by familiarity with the emphasis and leading points—to deliver the reading with much greater effect. This prefatory study may be conducted in the following manner—(1) have all the slides arranged in the rack-box, in the order in which they follow on in the reading. (2) Take out the slide from the box at the point at which the signal would be made to the operator if the public reading were in progress. (3) Hold the slide, at a slight inclination, a few inches from a small sheet of white paper lying on the left hand; the white paper will enable one to see clearly the chief objects upon the slide. (4) Read and compare the description with the slide, so that when the public reading is attempted there may be no hesitation in the use of the pointer. (5) In this way proceed through all the slides, replacing them in the rack, and extracting the next at the signal-mark [B] where it occurs in the reading. The advantage, both to the reader and his audience, of this private study will prove incalculable.

It is further recommended to amateurs by the author of this reading, not to adopt the too common mode of signaling to the operator by at one time rapping with the pointer, at another giving directions with the voice. The customary *"rap-tap-tap"* alternating with *"Now then, if you please, the next picture,"* has a grotesque effect on the audience, and is not unfrequently perplexing to the operator himself. The use of a small table-bell, whose single

continued page 18

"*ding*" is just loud enough to be heard by the operator, will be found to be a much better way; or, best of all, an "Invalid electric bell," the metallic gong of which has been replaced by a silent wooden one. The bell is placed by the lantern, and the "push" at the other end of the silk cord is operated by the reader. One who has not had much practice in reading in public should be careful also to read as if to the *most distant* person in his audience, and then *all* will hear.

It usually takes about a quarter of a minute to "dissolve" one view into the next, or, where only one lantern is used, to change the slides; and hence, to mark the place at which the reader should strike his bell, there will be found the letter B enclosed in brackets [B] sufficiently near the close of the "reading" on each view to admit the reading on to the next view being proceeded with, without the awkward pause that so often spoils the smoothness of the whole entertainment.

"BORROWING" MAGIC LANTERN PHOTOS OFF THE INTERNET

By Lawrence Spencer

I have collected many pictures and photos showing Magic Lanterns in all kinds of uses. The vast majority I have got by downloading off the Internet as I search around, e.g. on eBay. In many cases I may not want, or can't get, the specific item, or more likely can't afford it due to high bids. But I may at least wish to have a picture of it for my own files or to supplement my collection. Or I may just want a picture to remind me of the type of item I am looking for, should I come across it later or at a better price.

Whenever I see a photo of an item I would like to have, on the computer there is a very simple way to obtain it. To download it all I need do is put my cursor on the picture and right click on it. A new window will open up and near the bottom will be a command reading, "Save Image As." I click on this and when the "Save As" screen pops up I pick which file folder I want to save it in and say "Save" (just like with a Word document). In fact just before I save it, I may also wish to re-name the picture to one more meaningful to me. The name that the creator called it will be the "File Name" box in a blue color. I can simply type over this, giving it the name I want. If you try this, don't forget to give it the correct extension. Most such picture files will have the extension "jpg" or "gif" and you should maintain the same extension or you may find you cannot open the file and see it later! Remember you can always go to the picture any time later and re-name it by simply right clicking on the file name and then picking "Re-Name" and typing over the name.

You might wish to create a special file folder before you begin any downloading (or several if you expect there to be many categories) to hold these pictures. Again just like with Word documents you can save them in any folders you create, and even save these folders in your "My Documents" section. For those familiar with Windows and Word, this should be no problem.

Now, when I am ready to deal with these pictures I can open them in a program such as Adobe Photoshop or others like it. There I can 'fiddle' with them to my heart's content. This may include changing their size appropriately as some pictures, depending on how the creator made them, may be very tiny. Others are too large for a sheet of paper. You can check in Adobe, by clicking on the box in the lower left of the screen, just how big the picture will print out on an 8-1/2x11 sheet. From there I can either enlarge or decrease the size to suit—using "Image" and then "Image Size" commands from the top command menu. I may find that if I enlarge the image too much it will be too grainy so I may have to play around with this to get one that is the right size and sharpness. I can then print them out on the desired paper and keep them in a physical (as opposed to a virtual) file folder or ring binder. I give them a number as part of the file name as well as on the printout so I can find them in the computer again if I want to do something else with them later. But remember these are someone else's photos so be careful of copyright!

I must have over 200 such printed-out photos now in a binder showing examples of all sorts of Lanterns, sets, slides, boxes, box labels, pages from books or catalogs, instructions, cards, and anything else showing a magic lantern motif or one being used in some way. I could never have afforded to acquire all these items, but I at least have pictures of the items for my collection to show others or to keep on the lookout for. This would even work for members of the Society to trade information or pictures from their collections. One could scan in or take a digital picture and send to another member.

OBTAINING PHOTOCOPIES OF DOCUMENTS

By Lawrence Spencer

You know how they say it never hurts to ask? The only thing bad about it is if the person says "No." And you know what? Most people like to help others out, especially if they are a fellow collector, or ask nicely!

Many times now I have seen a document for sale, for example, on eBay. It may be a set of Magic Lantern Instructions, a page from a catalog, or other such literature that one would like to add to a collection to bolster the information base. But you know how it is. Those pieces always sell for much more than you are really prepared to pay and perhaps they are not all that necessary for your collection, but are merely a "would-be-nice-to-have." Or as the prices are climbing you just know that there is someone out there who really wants this piece and probably needs it more than you.

So what I do is wait for the auction to be over, see who the successful bidder was, and then immediately look up their e-mail address (on eBay you can do this by clicking on their eBay name in blue). I then send them a nice note explaining who I am and what my interests are—especially in the piece they just bought. Then I ask them if they could see their way clear to produce a good photocopy of the item, or the interesting part thereof, and send it to me, offering of course to pay for the whole process (photocopies and mailing), which is usually a small fraction of the item's cost.

In almost all cases the person has been very obliging to do this, and surprisingly usually at no cost at all. I have had such photocopies sent to me from England, Holland, the USA and Australia. I always send a thank you e-mail when it arrives, offer to do any such deed in return at any time, and sometimes have sent a little token of gratitude—like a small souvenir of some item peculiar to that area.

You now have the item, albeit a photocopy (which was all you really wanted/needed in the first place), have made a new 'friend' on the Internet, and sown the seed for others to do a similar good deed when the occasion arises. Who knows where this may spread and what it might lead to—our little bit of making the world a little nicer place, and helping someone with their goals as a collector. Now that's not all that bad, eh? (Oops—gave away that I'm Canadian!)

LETTERS TO THE EDITORS

Hi Bob and Sue,
This is just a note to let you know the only reason we can't get to the meeting in Rochester this year is that I am committed to a meeting in Ithaca the whole first week of August and six weeks in the east is a bit too much. Our University Film and Video Association meeting was actually held in Rochester last summer with Eastman House, Kodak, and RIT and it was great. I'm sure you will have an equally good experience.

We are at last making good progress in cataloging our technology collection using File Maker Pro with its ability to be accessible to both PCs and Mac systems. We're up to over 600 equipment items and just getting a good start. I hope to be ready to share our experiences at the next meeting. Is there any thought as to when and where it will be? Sorry it can't be this one.

Herb Farmer

Ed. Note: We let Herb know that the location of the 2004 convention would be decided in Rochester and announced in the September Gazette.

Dear Bob and Sue (and also Tom),
I enjoyed reading your latest *Gazette* (March 2002) and have a couple of comments:

1. You have updated my e-mail address (page 15) but the ".com" should have been ".ca" to read rgwils@sympatico.ca

2. On the article by Tom Rall on the Keystone 600 set of lantern slides:

- I suspect that the date of 1864 (page 10, center column) should have been 1964.

Ed. Note: We never said we were perfect. Sorry!

- As probably all of the Keystone lantern slides would have been produced from their very large stock of stereo negatives, researchers of any Keystone Lantern slides would likely find useful information in the Keystone stereoscopic books. For many of their boxed sets of stereo views, Keystone published guide books, which list all the stereo views in the set along with a detailed discussion of each view. I have a guide book (dated 1930) for the Keystone 600 set of stereo views (but alas no lantern slides), and while the book does not refer to lantern slides, I would suspect that it would also match the 600 lantern slide set. But as these are variations in the different issues of the stereo set just as Rall says about the different issues of the lantern slide set. You would have to be careful that you have the book of the same issue as your set of images. These guide books do show up for sale on occasion and are sought after by the stereo collectors.

- Rall does not carry the history of the Keystone View Company far enough. In 1977, the Mast Corporation donated all of the stereo negatives and prints to the California Museum of Photography at the University of California, Riverside. Now known as the Keystone-Mast Collection, there are some 200,000 stereo negatives and 100,000 stereo contact prints. While their emphasis is on the stereo, they also have some lantern slides in their stacks—how many, I do not know, but I am planning to view their lantern slides this summer so could let you know after that. The collection also contains numerous Keystone catalogues and guide books and all the company records that existed at the time of the donation. So for any lantern slide, given the number, they can likely say when the negative was taken. This museum would be a good source for research into Keystone Lantern Slides. Their address is:
California Museum of Photography
University of California
Riverside, CA 92521

Web site at http://www.cmp.ucr.edu/

Robert G. (Bob) Wilson

Tom Rall's Reply:
("I suspect that the date of 1864 (page 10, center column) should have been 1964.")

Yes, the date should have been 1964.

Ed. Note: Sigh!

The article was getting a little lengthy for the *Gazette* so, I chose to save Riverside for a later date, though I think I might have written a letter to the *Gazette* about the archive previously. Two or three years ago I had some correspondence with the curator there. Among other things he said the holdings list 9,000 lantern slides but at the time they hadn't been cataloged. I asked about catalogs and the possibility of

continued page 20

ordering reprints, which I hope you will pursue, Bob, at least with a report of what they have. In particular, I'd like to get an idea of the dating of the general catalogs. The three I have are very helpful, but updated. It appears separate catalogs were also printed for the educational division, which would be particularly good for the 600 set chronicle.

Telling the complete story of the 600 set may also be complicated by the fact that a 600 card "World Tour" set (these in the book form boxes) was also sold through the general catalog, which also offered to supply the sets in lantern slide. The later 1,200 card "World Tour" set is another question, as I have yet to see any in lantern slide format.

The curator also offered to post any writing I might do about Keystone lantern slide production to the photography museum web site. I have a note to myself to e-mail him a copy of my story, with first publication credit to MLS *Gazette*. I assume the editors will approve.

Ed. Note: "Heartily!"

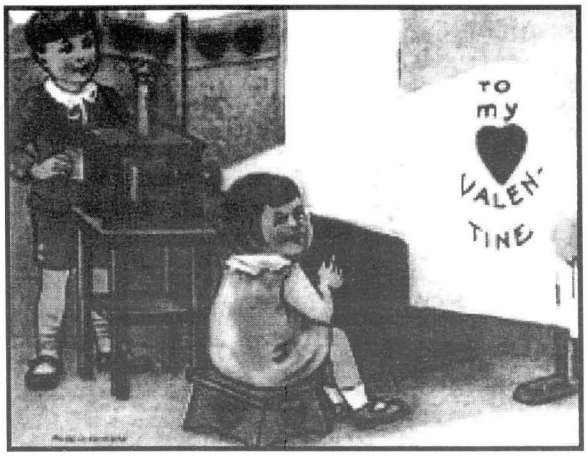
I debated about going to NSA convention in Riverside, just to try to do some research on the lantern slides there, but decided getting ready for Rochester will be enough for this summer. Am glad you're planning to go and to delve into the lantern slide holdings.

Tom Rall

Hi Robert,
Just got the latest Society newsletter and read it cover to cover. Learned a lot this time!

I was surprised to see the three Christmas cards using the Magic Lantern motif. I have had pictures of these three cards for some time now—only the space for the name is blank on them. I got them either from sites or items for sale on the Internet. I often wondered whether these were the only three. Does anyone know of any other designs using this same set-up or any other? The only other one I have a picture of is an old Valentine's card showing a small girl and boy using a lantern to say "To my Valentine."

Take care—Sincerely,
Lawrence Spencer



BITS & PIECES

•Changes to the Membership Book: E-mail address for Robert Wilson: rgwils@sympatico.ca

•Address change for Alice Koch: 11448 Rainier Ave. S, Apt. 108 The Lakeshore, Seattle, WA 98178-3941

Flea Market:

Press Release - February 27, 2002. The Flea market at Eastern Market reopens Sunday. Washington, D.C. (February 27) - The Flea Market at Eastern Market will reopen for its 2002 season on Sunday, according to Manager Tom Rall.

Rall announced continuation of his agreements with Market 5 Gallery at the historic market for the 19th season and with D.C. Public Schools at nearby Hine Junior High School for the 10th.

The flea market, whose popular appeal is celebrated in a PBS program, *A Flea Market Documentary,* which debuted nationally last summer, will be open Sundays through Christmas with the exception of Friendship House Market Day the first Sunday in May.

The flea market is located along 7th Street between Pennsylvania and N. Carolina Avenues SE, on Capitol Hill. The Eastern Market Subway Station, on the Metro Orange and Blue Lines, is at 7th and Pennsylvania. Advertised hours are 10:00 a.m. to 5:00 p.m.

Noting that the market can accommodate up to 175 exhibitors, Rall said he expects to operate at full capacity, weather permitting. "Since the documentary aired we've had to begin turning exhibitors away and already have an extensive waiting list."

"Twenty years ago we had a market that was virtually unused on Sundays and I am proud to have played a part in its revival," Rall said. "It really has become an exciting venue, especially since the traditional South Hall food market reopened in 1991 and the farmers have returned."

More information is available at www.easternmarket.net

Remember,

classified ads in the *Gazette* are free of charge. Simply send to the editors and they will be included in the next edition. Pictures of articles For Sale are encouraged.